



JAMES JUETT

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CENTAR ZA KULTURU, Čakovec

Neki slikari svoje poimanje realiteta izražavaju pomoću takozvane re-prezentacije. Oni drugi izražavaju svoje osjećaje ili stav apstrahiranjem njegove doslovne forme. Postoje i oni koji spajaju ova dva pristupa.

Ono što je vjerovatno najzanimljivije u radovima Jamesa Juetta upravo je maštovita razuzdanost posredstvom koje on predstavlja kroz apstrakciju i apstrahira kroz re-prezentaciju. Kratkim potezom ruke uvećava ono već poznato i obuhvaća tajanstveno.

Ne koketira samo s labavim parametrima između realizma i impresije, već zapravo plete zamršenu, ironičnu, predma nikad ciničnu, fantazmagoriju svijeta kakvog ga mi doživljavamo. Juett koristi ono uvijek promjenljivo tkanje davnih uspomena, isprekidano poznatim predmetima. Istražuje i stvara tako da pažljivo odabrane elemente rastvara i rasteže kroz društveni, seksualni i psihološki kontekst kako bi otkrio njihove skrivene osobnosti i alter ego.

Uživjeti se u slike Jamesa Juetta zahtijeva svjesno odbacivanje djetinje ovisnosti o iluzijama, površne logike i vizualnog jezika koje ona koristi da bi nas pokorila.

Nicholas Klein

There are painters who express their observation of reality through so called representation. There are painters who express their feelings and or attitude toward reality through abstracting its literal form. There are those who combine these approaches.

What is perhaps most arresting about James Juett's work is the multifarious mischief with which he represents through abstraction and abstracts through representation. The sleight of hand with which he aggrandizes the familiar and captures the mysterious.

Not simply flirting with the slippery perimeter between realism and impression, he actually weaves a complex, ironic and yet never cynical phantasmagoria of the world as we experience it. Mr. Juett employs an ever morphing panoply of distant memories, punctuated by familiar objects. He reexamines and reinvents as if by dipping and stretching his carefully chosen elements through a mire of social, sexual and psychological contexts as if to reveal their hidden personalities and alter egos.

To enter a Nicholas Juett painting is to relinquish willingly, one's childish dependency on the illusion of superficial logic and the visual language it uses to subdue us.

Nicholas Klein



Ever-Ready, 1999

Moj rad je subjektivan. Koristim se mogućnostima slikarstva kako bih realnost pretvorio u fikciju, te ponudio vlastiti odjek osjećaja ljudskog postojanja. Slike ove izložbe nisu izravno narativne. Suprotnosti su činjenice stvarnog života, a mene zanima carstvo subjektivnosti.

Što se tiče slikarske strane ovog ciklusa, moju tehniku i stil definiraju brzina pokreta kistom u vodoravnim i okomitim potezima koji stvaraju djelo. Gledatelj je taj koji skenira površinu mojih slika, traži prizore koji ga navode, pronalazi ono isprva neprimjetno te se sa mnom intimizira.

Crteži imaju veliki udio u mom proizvodnom procesu. Ideje crpim izravno iz dnevnih iskustava. Međutim, konačno djelo utemeljeno je na intimnom osjećanju mojih ranih crteža. Rani portretni crteži (1978-1982) imaju nešto izuzetno lijepo i sledeno.

Noviji crteži (1995-1997) uvelike pridonose razumijevanju tema koje slikam, suprotstavljanje umjetnosti i prirode produktu i kapitalizmu jedna je od najsvježijih. Njen život 'uhvaćen' je tehnikom ugljena, vodene boje, tinte ili mekog pastela. Vrijedi ostaviti crteže i kao finalnu umjetničku formu, a ne ih uvijek razvijati u sliku.

Slika 'TV Guide', 1998. inspirirana je dobro poznatim BBC-ovim programom za djecu pod imenom 'Plavi Petar'. Niz predmeta izoliranih u prostoru studija sa nama dijele samostalnost prohujalog dvadesetog stoljeća. Figure nalik bogovima naslikane na stropu označavaju visoku razinu kulture televizijskog medija. Pogled na unutrašnjost Doda i kamermana doima se zaustavljenim u vremenu ističući njihovo pripadanje prošlosti.

U 'Race Into Space', 1999. gola kupčica u ležaljci dominira morskim pejzažem Brightona u Engleskoj. Potpuno je opuštena, nesvjesna događaja koji je okružuju. Njihov čitav niz kroz fine detalje odnosi se na pokušaje ljudskog roda da nadvlada gravitaciju i krene put Sunca ili

My work is subjective, using the capacity of paint to make fictions out of reality, and echo how it feels to be human. The paintings in this show are not intended as a clear-cut narrative. Contradiction is a facet of real life, and the subjective realm is my interest.

In terms of the painterly side of this body of work, the speed of the brush in horizontal and vertical movements under which things settle define my technique and style. It is you the viewer who scans the surface of my painting and seeks images that trail, find things at first unnoticed, and experience intimacy vis-a-vis the painter.

Drawings play a large part in my process. My ideas for a work are drawn directly from contemporary experience. However, the final work relies on an intimacy found in my early drawings. Something remarkably beautiful and frozen exists in these early portrait drawings (1978-1982.)

My more recent drawings (1995-1997) play a large part in contributing to the understanding of subjects to be painted. The juxtaposition of art & nature, versus product & capitalism is a recurrent theme in my work. The life of my subject is captured in the media of charcoal, watercolour, ink, or soft pastel. There is also a validity in leaving a drawing as a final art form and not pursuing it any further in paint.

The painting 'TV Guide', 1998 is inspired by the well-known BBC children's show called 'Blue Peter'. A sequence of stills each one isolated in the studio space, share with us a loneliness felt for past twentieth century moments. The additions of painted god like figures onto the ceiling suggest a high water mark in culture in the television medium. Looking into the interior a Dodo and the cameraperson are as if suspended in time, because they are history.

In 'Race Into Space', 1999 a nude sunbather on the shingle, sympathetically painted dominates a seascape at the seaside in Brighton, England. Seen in a relaxed state she is at ease with her oblivion to events that surround her. A series of events depicted in finite detail refer to the attempts of mankind to defy

Mjeseca. Bijeg je ono esencijalno u ovoj slici, Ikar i spuštanje letjelice Apollo prkose neduhovnom životu plaže. Ono čemu je Ikar težio, dvadeseto je stoljeće, naravno, ostvarilo. Paradoks je u tome da oni u samodopadnom spokoju plaže u neku ruku uspijevaju pobjeći bez napora letenja.

Na slici 'Polo Mint', 1999. pogled na Washington, glavni grad SAD-a, presječen je snagom i neumjerenošću luksuznog automobila, hibridom Mercedes Benza i Rolls Roycea. Likovi iz unutrašnjosti auta su ili usnuli ili mrtvi ili se odmaraju. Njihov zaborav potiče našu percepciju moći i snage koja upravlja ekonomijom, jer mi vidimo ono čega oni nisu svjesni. S naše točke gledišta vidi se impresivan urbanistički plan i nacrt zgrada glavnog grada, a uvećani vijak i matrica simboliziraju industrijsku velesilu koja plodove kapitalizma pruža na raspolaganje konzumentu - sada usnulom, mrtvom ili za odmora.

'Ever-Ready', 1999. tiče se mog prvog hrvatskog iskustva od prije godinu dana. Prirodna životna snaga može se mjeriti s voltima jedne tranzistorske baterije ili s vjetrom uhvaćenim jedrima. Svjetionik (kojeg sam vidio u Zadru) nezavisno je putokaz, a sve stvari takvog tipa prkose besmislu sve dok imaju bilo kakvu snagu. Kao sve ostale stvari koje djeluju priroda će se jednostavno razgraditi - svaka je energija prelazna. Kao što je ljudsko tijelo otok, glava koju sam prikazao izolirana je u propadanju, okružena vodom i nebom. Ako je tijelo fizički otok, tada je glava glavni grad i ideja nacionalnog identiteta. Budući su po svojoj prirodi organski, predstavio sam ih disperzivnim prelazima čistog pigmenta suprotstavljenim jasno izvedenim predmetima, ostavštinom ljudske kulture. Naslikao sam i niz pojava o kojima ću tek u budućnosti razmišljati.

Bježanje od svakodnevnice u društvu drugih tema je slike 'Hagen-Daz', 1998. Osnova joj je moja skica opere Covent Garden, a prikazuje manifestacije potrošnje i dekadencije te mračna promišljanja.

gravity and strive for the sun or the moon. Escape is the essence of this painting, Icarus and the Apollo landing vehicle defy an otherwise mundane existence at the beach. What Icarus strove for, twentieth century man conceivably achieved. The paradox is that those in a state of complacency on the beach obtain a certain escape of their own without resorting to flight.

In the painting 'Polo Mint', 1999 an aerial view of the US capital, Washington DC has slashed across it the power and excess of a luxury car, created from a hybrid of a Mercedes Benz and a Rolls Royce. The interior figures are either asleep or dead or resting. In their oblivion our own perception of the might and power that drive an economy is heightened because we see what they do not. From our observation point we see the grand plan and layout of this capital's buildings and a large nut and bolt, symbolic of an industrial force which puts the fruits of capitalism at the disposal of the consumer (now asleep or dead or resting.)

The painting 'Ever-Ready', 1999 touches on my first hand experience in Croatia one year ago. Life force in nature can be compared with volts in a transistor battery or the wind caught in sail ships. The lighthouse (seen in Zadar) is an independent beacon and all these things defy uselessness so long as they harness power of some kind. Like all other things with power nature will simply dissolve - all energy is transitory. Just as a human body is an island, the head I have shown is isolated in decay surrounded by water and sky. If the body is the physical island then the head is the capital and idea of nationhood. Organic in nature I have created passages of pure pigment that disperse in contrast to clearly depicted still life, the legacy of manmade culture. A set of phenomena is here painted and left for a future era's reflection.

It is in the company of others where escape from everyday life is caught. 'Hagen-Daz', 1998 is a painting based upon my own-sketched observation of the London Covent Garden Opera House. I refer



Hagen-Dazs, 1998



Kao i s drugim slikama mi gledatelji doživljavamo stvarnost i dijelimo fantaziju. Izdvajajući pojedinca u stanju borbe-umora-uzorka susrećemo njegovu usamljenost u udobnosti šutljive većine. Njegova vizija velikog plavog dječaka na pozornici ulazi u našu psihi.

'Fairy Liquid', 1998. Usnula glava opuštenu sanja okružena kartonskom kutijom koja lebdi ispred mora kopiranog sa francuske soljenke. Jedna uvećana beba u trku kopirana je s engleskog deterdženta za pranje suđa. Pored glave poredani su bomboni Allsorts spremni za konzumaciju. Dvije gole djevojke mirno sjede zaokupljene svojom stvarnošću uprkos općoj nelagodnosti uslijed nasilja koje se dogodilo i ponovo će se dogoditi, a Fairy Liquidova beba brzo bježi na lijevo.

'Mars A Day', 1999. Ključna komponenta ovog djela je destruktivna organizacija prostora koja omogućuje supostojanje različitih vizualnih resursa i prizora koji zajedno postoje na obalama rijeke Temze u Londonu. Kao i ostala moja djela, omogućuje nam uvid u jedan ljudski trenutak zaustavljen u vremenu, okružen događajima koje tumačimo kao definiciju njegove budućnosti. Natmuren dječak, opasni mišićavi igrači ragbija uz jedan stari ratni brod (prošlost i budućnost) označavaju dječakovo nasljeđe za budućnost. Njihov međusobni odnos je ciničan. Naslov slike nadhnut je reklamnim sloganom za energetske čokoladice Mars - "Mars dnevno pomaže u odmoru i igri".

Moji crteži istražuju unutarnji i vanjski svijet kroz sličnost sa nama.

'Romantic Male Boozer', 1995. Naslonjeni na rub šanka dva muškarca u zajedništvu pronalaze svoje unutarnje postojanje. Svuda oko njih je priroda, dok je njihova vlastita izgubljena, čak i prirodnost njihovog odnosa.

'Wheel of Consumption', 1995. Uspón i pad kupovne moći nije nikakva novost. Komoditet je poriv kockarskog naboja, znamenke skaču prema nebu istovremeno se okušavajući u igri.

to an existence of consumption and decadence as well as a brooding dark side. As in the other paintings we the viewer experience the reality and share in a fantasy. By singling out a man in battle-fatigue-design we the audience encounter his lone self in the comfort of the silent majority. His illusion of a giant blue boy, on stage, enters our psyche.

'Fairy Liquid', 1998. A sleeping head dreams in a relaxed state encircled by a cardboard box space that floats in front of sea copied from a French table salt container. Made large is a running baby copied from an English washing up liquid container. Liquorices Allsorts ready for consumption lie next to a head. Two nudes sit peacefully engrossed in their own reality despite the overall unease of violence that has been done and will be done, and the Fairy Liquid baby makes its fast exit left.

'Mars A Day', 1999. The key component in this work is the destructive organization of space to enable a variety of visual resources and images to co-exist on the River Thames, London. Like other paintings, my work has us witness a human moment frozen in time, surrounded by events we interpret as their defining future. The demure boy and warring masculine rugby players and an old war ship (the past and future) define the child's future inheritance. Their relationship to one another is cyclical. The title of this painting is derived from the energy supplying chocolate bar "A Mars a day helps you work rest and play."

My drawings explore the inner and outer world as a likeness to our being.

'Romantic Male Boozer', 1995. Leaning into a constructed bar frame two men locate their inward existence in unison. Nature is all about them while their own is lost, even to one another.

'Wheel of Consumption', 1995. Rise and fall of purchasing power is nothing new. The possibility of comfort is a drive that is known to be a gamble, thus figures jump into the air at the same time taking their

Sudbina određuje tko će prvi prizemljiti, ali na mojoj slici nema tla. Za želje ne postoji realno tlo.

Mnogo je crteža predhodilo slici *'Fairy Liquid'*, 1998. prvoj u seriji nazvanoj *Slike 1998-1999 Zauvijek*. U mašti se slike i ideje međusobno oploduju i nadopunjuju. Kada ih nacrtam na papiru vidim tračak sebe.

'Fixing a Hole' (serije I, II, III, IV i V) 1997. Iluzija rupe osnova je ove serije crteža. Olovkom skicirana rupa na kartonskoj kutiji postala je moj osnovni model. Okružujući središnje pozicioniranu rupu, crtajući sam dodao slijed ranijih portretnih studija. I ove, kao i većina mojih kasnijih slika, razvili su se na ranijim portretima na kojima je trenutak već bio uhvaćen. Za mene rupa je simbol nadilaženja razgraničenja dubine i površine što ih doživljavamo u carstvu snova.

Možda će ti slatki snovi, što god oni zapravo bili, jednom zagušiti spavače. Dodatak ambalaže sa zamaskiranom glavom poput dječije, koja bi željela progovoriti, stavljen je na tu rupu. Na ovim crtežima postoji nešto tiransko: djetinja nevinost, a ipak su moji 'odrasli', opterećeni zastrošujućim snovima. Ove teme postaju osnovni motivi slika.

James N. Juett

chance in the game. Chance dictates who lands on the ground first, yet there is no ground shown in my drawing. There is no realistic ground in desire.

A number of drawings were made in advance of the painting *'Fairy Liquid'*, 1998, the first work in the painted series titled *'Paintings 1998-1999 Forever'*. It is in the mind's eye where images and ideas cross fertilize one another and are associative. To draw them on paper shows me a glimpse of myself.

'Fixing a Hole' (series I, II, III, IV, V) 1997. Central to this drawing series is the illusion of a hole. A pencil sketch of a hole ripped into a cardboard box became my model. Surrounding the centrally located hole that I copied, in subsequent drawings I added early portrait studies. (These, like so many of my recent paintings, came from early portraits in which a moment was already captured.) The hole symbolized to me the transitory boundaries of depth and surface experienced when we are in the land of dreams.

Perhaps these sweet dreams, whatever they are, will eventually suffocate the sleepers. The addition of confectionery with a masked baby-like head, that wishes to speak, were placed into that hole. There is a tyranny that exists in these drawings: a baby-like innocence and yet my adults are trapped in sleep by fears. These themes became the subject of a painting.

James N. Juett



Race Into Space, 1999



Polo Mint, 1999

OBRAZOVANJE / EDUCATION

- 1982 **Cambridge College of Arts & Technology**, Cambridge, UK
Certificate in Sculpture from William Morris' Foundation School of Art & Design
- 1986 **University of Reading**, Reading, UK
B.A. Honors Degree (2:1), Painting
- 1988 **School of the Art Institute of Chicago**, Chicago, USA
Rotary Scholar / Post Baccalaureate Graduate Studio Certificate
- 1992 **School of the Art Institute of Chicago / NYC Studio Program**, Chicago & New York, USA,
M.F.A., Painting

IZLOŽBE (izbor) / EXHIBITIONS (selection)

- 1998 "Mouse: An American Icon," - Alternative Museum, New York, NY, USA -
Curated by Geno Rodriguez with honorary support from Andres Serrano
- 1995 "Sixth National Exhibition," - Viridian Artists, Inc., New York, NY, USA -
Curated by Lisa Dennison, Chief Curator, Solomon R. Guggenheim Museum, New York, NY, USA
- 1994 "N. James Juett," - National Westminster Bank, So-Ho, New York, NY, USA
- 1993 "30 and Under/Young Painters," - Painting Center, New York, NY, USA
- 1993 "Deluge," - Lyons Wier Gallery, Chicago, IL, USA
- 1992 "Foreign International Show," - Paulina Arts Center, Chicago, IL, USA
- 1992 "New Talent," - Contemporary Art Workshop, Chicago, IL, USA
- 1992 "Visual Arts Scholarship Recipients," - Union League Club, Chicago, IL, USA
- 1990 "Project Angel / Angel Art," - Ace Gallery, Los Angeles, CA, USA
- 1988 "Traveling Fellowship Exhibition," - School of the Art Institute of Chicago, Chicago, IL, USA
- 1987 "Farthing/Juett," - New Ashgate Gallery, Farnham, Surrey, UK
- 1986 "Façade Gala," - Carlyle Square, Chelsea, London, UK -
Painted screens exhibited to commemorate the composer Sir William Walton's residence at the Sitwell's house. Attended by Her Royal Highness The Duchess of Gloucester.
- 1985 "Façade / My Work," - University Art Gallery, London Rd., University of Reading, Reading, UK
- 1983 "Decade at the Print Workshop / Reading University," - Reading Museum, Reading, UK
- 1982 "The 4Arts Group," - Caius College Gallery, Cambridge University, Cambridge, UK

NAGRADE / AWARDS

- 1985 **Exhibit Grant**, Council & Senate for Arts Funding, University of Reading, Reading, UK
- 1986-7 **Rotary Fellowship**, Rotary Foundation, Evanston, IL, USA
- 1988 **Traveling Fellowship Exhibition**, School of the Art Institute of Chicago, Chicago, IL, USA
Curated by Paulo Colombo, Curator, 20th Century Painting, Philadelphia Museum of Art, USA
- 1992 **Visual Arts Scholarship**, Union League Civic & Arts Foundation, Chicago, IL, USA
Awarded Double Honors by Roger Ramsey, Director, Roger Ramsey Gallery, Chicago, IL, USA
- 1992 **Artist in Residence**, St. Edna Vincent Millay Colony for the Arts, Austerlitz, NY, USA

- 1993 **Exhibit Grant**, John & Catherine T. MacArthur Foundation & Illinois Arts Council, Chicago, IL
 1993-4 **Artist in Residence**, Marie Walsh Sharpe Art Foundation, New York, NY, USA
 Juried by Robert Storr, Chief Curator, Painting & Sculpture, Museum of Modern Art, NY, and juror artists Philip Pearlstein, Ned Smyth, Martha Dimond & Robert Millar
 1994-5 **Arts & Humanities Grant**, Ludwig Vogelstein Foundation, Brooklyn, NY, USA

KOLEKCIJE (izbor) / COLLECTIONS (selection)

- | | |
|--|---|
| Michael Bloch - London, UK | John Irvin - Beverly Hills, CA |
| Sir Reresby Sitwell - Renishaw Hall, UK | Gary Zuckerbod - Los Angeles, CA |
| Royal Surrey County Hospital - Farnham, UK | Yacoub Massuda - Chicago, IL |
| Stephen Keynes - London, UK | Mr. & Mrs. Grossman - Deerfield, IL |
| Helaine & Yorick Blumenfeld- Granchester, UK | Robert & Elisabeth Kashey- New York, NY |
| Monique L'Huillier - London, UK | Valerie Hinchliffe - San Francisco, CA |

BIBLIOGRAFIJA / BIBLIOGRAPHY

- Porter**, Elizabeth, "Jim Juett - It's That Aesthetic Touch," Cambridge Evening News, Off the Peg, August, 1981, Cambridge; *illustration*
- Seaman**, Graham, "Facade" radio interview broadcast by the Independent Radio for the Thames Valley & North Hampshire Radio 210 Arts Program, January 10, 1985, Reading
- Phillipotts** Beatrice, "Farthing/ Juett," Arts Review, April 10, 1987, London
- Sanger**, Peter, "Remarkable Ashgate Exhibition," Farnham Herald, March 20, 1987, Farnham
- Webber**, Diane, "Arts Program Losing Space Race," Downtown Express, November 25, 1991, New York, NY, USA; *illustration*
- Unknown** "Tribeca Art Space," Wall Street Reporter, December, 1991, New York, NY, USA; cable television interview
- Gillespie**, Mary, "Join the Group," Chicago Sun-Times - Arts & Show, February 5, 1993, Chicago, IL, USA
- Unknown** "Pic of the Week Listings," Chicago Reader, both June 11 & May 14, 1993, Chicago, IL, USA; *illustration*
- Shionoiri**, Yayoi "A Mouse is a Mouse is a Mouse," E-mail & Web site of The Alternative Museum, October 6, 1998, New York, NY, USA
- Dietsch**, Scott "An icon dissected: Mickey Mouse in SoHo," The Villager, October, 1998, New York, NY, USA
- Mandell**, Jonathan "On Museums / An Artist In Disney's Mousetrap," Newsday Inc., October 18, 1998, New York, NY, USA
- Moos**, Jeanne, "Mouse: An American Icon" television interview broadcast by CNN, News Program, September 29 & September 30, 1998, New York, NY (National Broadcast) plus their international web site page posted September 29 under "New York art show delivers an American icon" at www.cnn.com in the "style" section using cccinterative & cnnvideoselect software; *interview and illustrated art work*. Interview also carried by FOX television. Broadcast worldwide and on the internet.
- Unknown** "Chrystie Street Block Tour," The New York Times, June, 1999, New York, NY

IZLOŠCI / LIST OF WORKS

SLIKE 1988 – 1999 ZAUVIJEK

PAINTINGS 1988 -1999 FOREVER

TV Guide, ulje na platnu / oil on linen; 122x102 cm / 48x40 in, 1998

Race Into Space, ulje na platnu / oil on canvas; 122x152 cm / 48x60 in, 1999

Polo Mint, ulje na platnu / oil on canvas; 122x152 cm / 48x60 in, 1999

Ever-Ready, ulje na platnu / oil on canvas; 144x153 cm / 56x60 in, 1999

Hagen-Dazs, ulje na platnu / oil on linen; 123x97cm / 48x38 in, 1998

Fairy Liquid, ulje na platnu / oil on canvas; 122x152 cm / 48x60 in, 1998

Mars A Day, ulje na platnu / oil on canvas; 142x173 cm / 56x68 in, 1999

CRTEŽI 1978 – 1997 REVIDIRANI

DRAWINGS 1978 -1997 REVISITED

Četnaest radova koji pokrivaju raspon autorovog zanimanja od 1995. do 1997. godine. Većina radova izvedena je ugljenom, mekim pastelom i akvarelom na papiru prosječnih dimenzijama 76x57 cm:

Fourteen works on paper covering a range of topics pursued during the period 1995 to 1997.

Majority of works in charcoal / soft pastel / water colour. Typical dimensions 76x57 cm:

Romantic Male Boozier, 1995. Charcoal, pastel and watercolour on paper; 76x57 cm

Wheel of Consumption, 1995. Charcoal and pastel on paper; 76x57 cm

Killer TV, 1995. Charcoal and pastel on paper; 76x57 cm

Built Upon Robbin, UK, 1996. Charcoal and pastel on paper; 76x57 cm

Hot Dog, 1997. Charcoal and watercolour on paper; 76x57 cm

Skylight, 1997. Charcoal on paper; 76x57 cm

Dodo, 1997. Charcoal and pastel on paper; 76x57 cm

Fixing A Hole (series I,) 1997. Charcoal and pastel on paper; 76x57 cm

Fixing A Hole (series II, III, IV, V,) 1997. Charcoal and pastel on paper; 57x76 cm

Chemical Skullduggery, 1997. Charcoal and pastel on paper; 57x76 cm

Opera (series I, II, III,) 1996. Charcoal, pastel and acrylic on paper; 57x76 cm / 46x38 cm / 56x 61 cm

Auto Cézanne, 1996. Charcoal, pastel and watercolour on paper; 57x 76 cm

Beach Book, 1995. Charcoal, pastel and ink on paper; 57x 76 cm

Dvanaest ranih radova na papiru (i novinskom) izvedenih od 1978. do 1982. godine u rasponu tehnika: uljni pastel, ugljen, olovka, krejon, akrilik; približnih dimenzija 42x58 cm do 58x79 cm.

One dozen early works on paper (and on newsprint) dating from 1978 to 1982 in a range of media: oil pastel / charcoal / pencil / conte-crayon / acrylic. Approximate sizes range from 42x58 cm to 58x79 cm.



Race Into Space, 1999

GALERIJA MIROSLAV KRALJEVIĆ Zagreb, 11. – 24. 10. 2000.
PAINTINGS 1998 -1999 FOREVER / SLIKE 1998 – 1999 ZAUVIJEK

CENTAR ZA KULTURU Čakovec, 25. 10. – 11. 11. 2000.
PAINTINGS 1998 -1999 FOREVER / SLIKE 1998 – 1999 ZAUVIJEK
DRAWINGS 1978 -1997 REVISITED / CRTEŽI 1978 – 1997 REVIDIRANI

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